

Thirty-second Season

# Esplanade Concerts

On Storrow Memorial Drive

Arthur Fiedler, Conductor and Founder

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Evenings at 8:30, July 3rd through July 15th

(Except Saturday);

August 15th through 20th

Wednesday mornings at 10:15 to 11:15,

July 6th, 13th, August 17th, 1960

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*"Through the vision and diligence of this native Bostonian, symphonic music has been brought to thousands in these pleasant surroundings, since July 4, 1929."*

*—Inscription at doorway of Hatch Memorial Shell.*



## HANSEL AND GRETEL — HUMPERDINCK (1854-1921).

This opera, possessing one of the most charming scores of modern times, was the outgrowth of Humperdinck's writing a few incidental tunes for a dramatization of the Grimm fairy tale, which his sister had made to amuse her children. She became the librettist of the opera. Much use of German folk songs appears in the score. A familiar example is the Prayer, with the words, "As I lay me down to sleep, Fourteen angels watch do keep."

## PIANO CONCERTO No. 1 — BEETHOVEN (1770-1827).

Formerly rather looked down on as works that were too early to be "Beethovenish," the first and second concertos are being re-discovered by pianists and critics as not being so negligible.

Actually, the concerto that has become known as No. 1 was composed before the one listed as No. 2. The numbers represent the order of publication. Both of these early concertos reflect Beethoven's admiration for Mozart.

## LUDWIG VAN BEETHOVEN

Of Belgian ancestry, he was born in Bonn, Germany, in 1770, but spent the major part of his life in Vienna, where he died in 1827.

He remains one of the giants among composers of all nations and times. He brought to music new freedom in form, greater power in emotional and dramatic expression, new grandeur and variety in orchestration.

## TODAY'S YOUNG SOLOIST

Joseph Klein, fourteen-year-old Brookline pianist, is winner of a Harry Dubbs Memorial Award. He attends Brookline High School and Hebrew Teachers' College.

## EINE KLEINE NACHTMUSIK — MOZART (1756-1791).

A serenade for strings alone, this is one of many charming compositions which titled personages — and even wealthy commoners — expected the old-time composers to supply at short notice for entertainment at social functions.

To be thus bracketed with the chief cook in banquet arrangements was not taken as an insult by the composer, but as part of his career. And the pay was usually highly acceptable.

## RODEO — AARON COPLAND (b. Brooklyn, 1900).

Commissioned by the Ballet Russe de Monte Carlo, this ballet (choreography by Agnes de Mille) had its first stage performance at the Metropolitan Opera House in 1941, with much success.

It has been one of the most popular items in the Ballet's repertory ever since.

## First Children's Concert

WEDNESDAY MORNING, JULY 6, at 10:15 o'clock

Harry Ellis Dickson Conducting

On the Mall, March.....Goldman

Dream-Pantomime, from  
"Hansel and Gretel".....Humperdinck

Concerto No. 1, in C major, Op. 21.....Beethoven

Allegro con brio

Soloist: JOSEPH KLEIN

Eine kleine Nachtmusik, K. 525.....Mozart

Allegro

Minuetto: Allegretto

Rondo: Allegro

\*Kid Stuff.....arr. Hayman

Hoe-Down, from "Rodeo".....Copland

Colonel Bogey, March.....Alford

The Star-Spangled Banner

## HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

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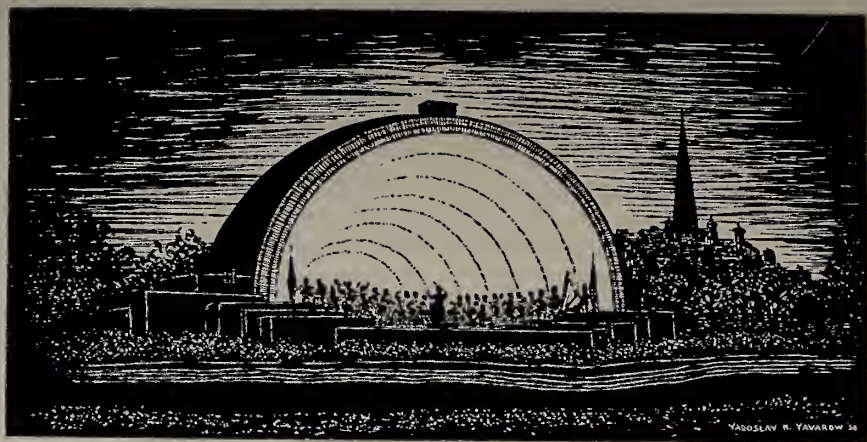
HENRY B. CABOT

The Sponsors' announcer is Jack Loring of WHDH-TV.



Next time Mom brings home fruits and vegetables from Stop & Shop, lend an ear! They're so farm-fresh you can hear them sing! Listen to the crisp rustle of the lettuce, the scrunch of the apples, the crackling of the radishes . . . all in happy harmony. You'll hear a few crunchy bars from the new green celery and the cucumbers zinging their little tune. Freshness makes a symphony at Stop & Shop!





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## SEVENTH SYMPHONY — BEETHOVEN.

For many years students of Beethoven's music (including Richard Wagner) have commented on a dance-like spirit in this symphony, which has been placed among the highest achievements of its composer. More recently, good evidence has been found for saying that this spirit was derived from the lilt of certain old Irish airs. Beethoven had previously been engaged to compose accompaniments for such songs. In his seventh symphony certain elements have been found of such tunes as *Nora Creina* and *Kitty Coleremie*.

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He remains one of the giants among composers of all nations and times. He brought to music new freedom in form, greater power in emotional and dramatic expression, new grandeur and variety in orchestration.

## DREAM-PANTOMIME FROM "HANSEL AND GRETEL" — HUMPERDINCK (1854-1921).

THE scene, taking place in Act II., is the forest where the little brother and sister have been sent by their mother to pick a full basket of strawberries, or take a whipping if they fail. (When left alone at home in Act I., they had been caught playing, instead of working, by their returning mother. In rushing to punish them, she had upset a pot of milk intended for their meager supper, and had put the blame on them.)

The basket finally is filled, but the children eat all the berries. Darkness falls. Hansel cannot find the homeward path. Only echoes answer the frightened children's calls to their parents. Then the Sandman appears and puts them to sleep after they have said their prayer:

"When at night I go to sleep,  
Fourteen angels watch do keep."

As they slumber, there appears a vision of these guardian angels descending from Heaven on a golden stairway, ready to protect them from the spectres which previously have terrified them.

## "ROMEO AND JULIET," OVERTURE-FANTASIA — TCHAIKOVSKY (1840-1893).

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo's family, the Montagus, and Juliet's, the Capulets; then the ardent love-making of the ill-starred children of these quarreling families, and their tragic deaths.

SUNDAY EVENING, JULY 10, at 8:30 o'clock

## A. Clyde Roller Conducting

Overture to "The Marriage of Figaro".....Mozart

Symphony No. 7, in A major, Op. 92.....Beethoven

I. Poco sostenuto; Vivace

II. Allegretto

III. Presto; Assai meno presto; Tempo primo

IV. Allegro con brio

## The Star-Spangled Banner

Evening Prayer and Dream-Pantomime,  
from "Hansel and Gretel".....Humperdinck

Romeo and Juliet, Overture Fantasia.....Tchaikovsky

## OVERTURE TO "THE MARRIAGE OF FIGARO" — MOZART.

Very neatly H. E. Krehbiel characterized this sparkling overture: "Motion is its business, not emotion."

The story of the marriage of Figaro, the resourceful barber, is really a sequel to the one recounted in Rossini's "Barber of Seville." Topsy-turvily, Mozart staged the sequel in 1786, Rossini dealt with the start in 1816. The libretti of both operas are based on two comedies of political satire by the Frenchman, Pierre Augustin Caron (1732-1799), who wrote under the name of Beaumarchais.

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HENRY B. CABOT

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Mon 11th  
 TUE 12th  
 Wed 13th  
 THU 14th



*we know style, and...*

# your style is tops with us, Mr. Pops

... even though the styles of Dior and friends are more our forte than Beethoven or Bizet, we want you to know how much all of us Filenites enjoy the refreshing musical style you bring to old favorites.

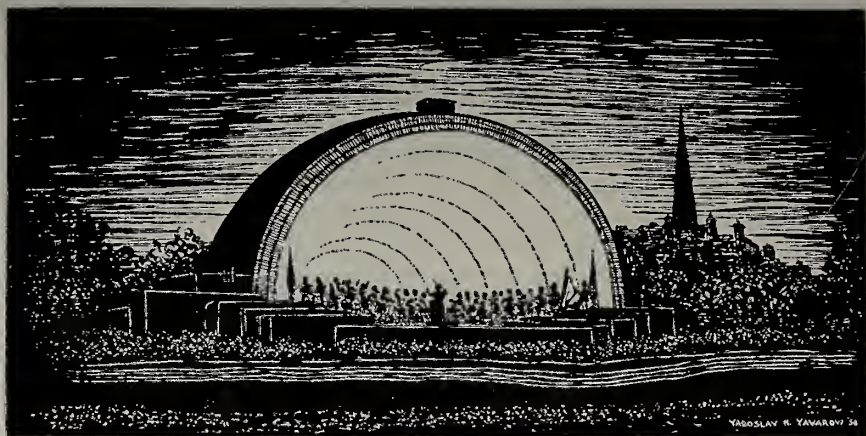
Nicest thing we have in common is — *friends* — and many of the music-loving folk who come through our house are heard humming or whistling a snatch from last night's Esplanade concert.

We're glad that "The Pops" is a fashion that never changes.

## *The Filene Family*

P.S. Of course we love fashions that *do* change, too — and you'll always find the newest fashion change here in our home on Washington and Summer Streets.





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## OVERTURE TO "DER FREISCHÜTZ" — WEBER (1786-1826).

FIRST performed in Berlin in 1821, the opera became such a success that in 1824 it was being performed in nine English theatres simultaneously. Some critics find evidence in this work to warrant crediting Weber with the invention of the Leit motif, so inseparably linked with the name of Wagner — but years later.

In the overture appear themes identifying Max, the marksman hero (clarinets); Agatha, the heroine (violins); Zamiel, a demon; Caspar, the villain, who is in league with the demon in order to put Max under the latter's power and marry Agatha himself.

The music also summarizes the principal scenes of the opera, and their attendant moods — Max in love, hopeful but a prey to doubt; Agatha in moonlight reverie, prayerful, full of longing, but seized by strange forebodings; Max fearfully accompanying Caspar, meeting Zamiel, and putting himself in the demon's power for the sake of magic bullets with which to win the shooting contest which will make him head forest ranger of the Prince of Bohemia, and bridegroom of Agatha. In the course of the opera, the demon is foiled by the powers of a mysterious hermit who befriends Agatha, and Caspar is killed by the black magic of outraged Zamiel.

## SYMPHONY NO. 88, IN G MAJOR — HAYDN (1732-1809).

Between 1786 and 1787, Haydn produced this and three other symphonies. According to the composer's modern biographer, Karl Geiringer, Symphony No. 88 "is one of the best works of this period; it is a symphony in which each one of the four movements is of equal importance."

## JOHANN MELCHIOR MOLTER (d. 1765).

This work is among 95 concertos and concertini composed by Molter, a German contemporary of Johann Sebastian Bach, who admired his talents — and elaborated on some of his ideas. It is being played by Mr. Ghitalla on the instrument for which it was written — a small, or piccolo trumpet, which has a high range bordering on that of the flute.

## SUITE FOR STRINGS — CORELLI (1653-1713).

This Suite was arranged from movements of twelve sonatas for stringed instruments published in Rome in 1700. A *sarabande* is a slow, stately dance of Spanish origin; a *gigue*, or jig, is the familiar rollicking, even jocose dance named for the *giga*, a small ancestor of the violin used in Italy to accompany the dance. The name of the final movement has been variously defined "foolery, foppery, toying, tumbling, juggling, any kind of apish gamboling."

TUESDAY EVENING, JULY 12, at 8:30 o'clock

Harry Ellis Dickson Conducting

Overture to "Der Freischütz".....Weber

Symphony No. 88, in G major.....Haydn

I. Adagio; Allegro

II. Largo

III. Minuet; Trio

IV. Finale: Allegro con spirito

The Star-Spangled Banner

Concerto in D for Trumpet and Strings, No. 2.....Molter

I. Allegro moderato

II. Andante cantabile

III. Allegro

Soloist: ARMANDO GHITALLA

Suite for String Orchestra.....Corelli

Sarabande—Gigue—Badinerie

\*1812, Ouverture Solonelle.....Tchaikovsky

ARMANDO GHITALLA

Born in Alpha, Illinois, of a non-musical family, Ghitalla was graduated from the Juilliard School of Music in 1949.

He played first trumpet with the New York City Opera Company during the 1948-9 seasons; became first trumpet with the Houston Symphony for the two years prior to his joining the Boston Orchestra. Ghitalla has recorded for RCA-Victor and Columbia Records.

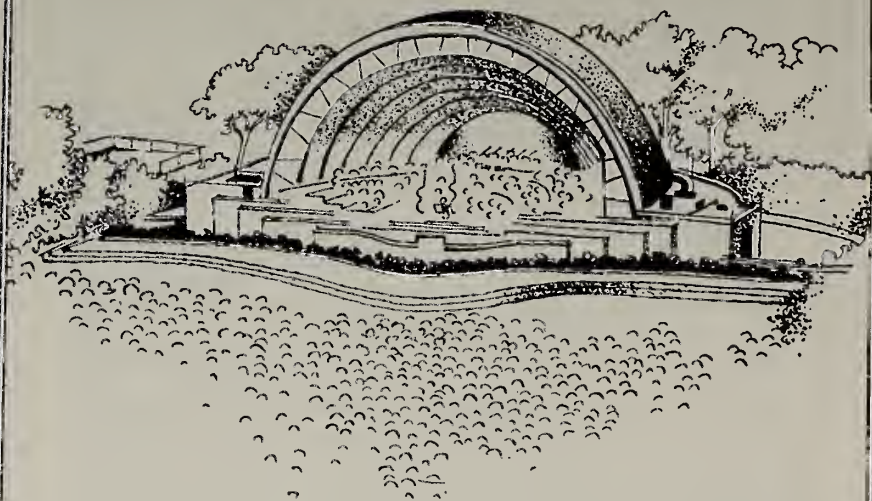
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HENRY B. CABOT

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AN APPRECIATION AND LOVE OF  
FINE MUSIC HAS LONG BEEN PART  
OF THE JORDAN MARSH HERITAGE



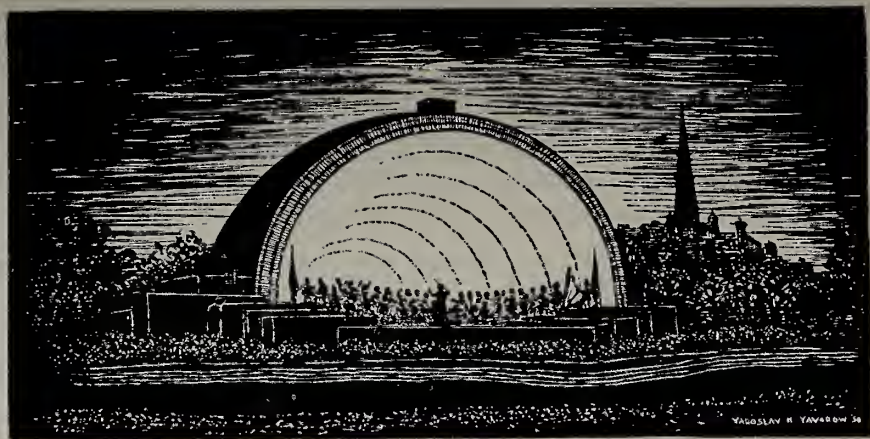
As part of this continuing tradition

TONIGHT

We are happy to sponsor  
for you an evening of fine music

*Jordan Marsh Company*





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## MARCH MILITAIRE — SCHUBERT (1797–1828).

After his “Rosamunde” ballet music (op. 26) got but one public hearing, Schubert was able to pick up a little money from publication of a set of three marches for piano duet (op. 27). There are some fifteen other marches, piano duets with few exceptions.

## OVERTURE TO “LA GAZZA LADRA” (THE THIEVING MAGPIE) — ROSSINI.

After the overture to “William Tell,” this is, on points of originality, perhaps the best of Rossini’s many fine overtures, according to the composer’s devoted English biographer, Toye.

## CONCERTO No. 1 IN E-FLAT FOR PIANO AND ORCHESTRA — LISZT (1811–1886).

UNLIKE the conventional concerto with its three movements, this work has, apparently, only one. In reality, it has four subdivisions, like a symphony, but it is much more compressed, and its divisions are interwoven with the thematic material in the typical fashion of one of Liszt’s symphonic poems.

The composer’s use of the triangle as an aid in “dynamic and rhythmic spicing and enhancement” had a very unfortunate result when this work was first played in Vienna, in the season of 1856–57. The powerful critic, Hanslick, blasted the composer for writing a “Triangle Concerto,” and for some twelve years thereafter no one would play it in Vienna. Then a woman pianist, Sophie Menter, had the courage to ignore warnings; she played the concerto and won a triumph for it and for herself.

## POLKA FROM “THE GOLDEN AGE” — SHOSTAKOVITCH.

“The Golden Age” is the first ballet score written by Dmitri Shostakovich, the famous living Russian composer. Produced in 1931, the ballet is an example of the Soviet art form termed “Soviet realism,” an official policy glorifying Communism and denouncing everything anti-Communist. In the ballet the words Fascist and Capitalist are anti-Communist expressions.

The Golden Age is the name of a great industrial fair, which provides the backgrounds of the ballet. The characters include a Fascist, who is made to look silly.

## TODAY’S YOUNG SOLOIST

Eugene Indjic is a pupil of the distinguished Russian pianist, Alexander Borovsky (now a resident of Waban, Mass.), who considers the boy to be extraordinarily gifted.

## Second Children’s Concert

WEDNESDAY MORNING, JULY 13, at 10:15 o’clock

Harry Ellis Dickson Conducting

- \*Marche Militaire ..... Schubert
- Overture to “La Gazza Ladra” ..... Rossini
- Symphony in D major, No. 101 (“The Clock”) ..... Haydn  
Andante
- Concerto No. 1, for Piano and Orchestra ..... Liszt  
Soloist: EUGENE INDJIC
- \*Polka, from “The Golden Age” ..... Shostakovich
- Indian War Dance ..... Skilton

The Star-Spangled Banner

## CHEYENNE INDIAN WAR DANCE — SKILTON (1868–1941).

Authentic Indian music is the foundation of this work. The composer obtained it from an Indian who sang and tapped on a little drum the tunes and rhythms of his people’s music.

Charles Sanford Skilton, born in Northampton, Mass., became a member of the faculty of the University of Kansas. There he spent most of his life, as professor of organ and theory, and as composer of works in many forms. In these he often introduced motifs from music of various Indian tribes — a subject which he studied deeply.

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HENRY B. CABOT

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# Thirty-second Season of the Esplanade Concerts

*Lisa Goldman*  
**Arthur Fiedler, Conductor**

## JACQUES OFFENBACH

The critic Albert Wolff, of "Figaro," summarized the career of Offenbach in these words:

"It may be said that in Jacques' colossal repertory a few operettas are of comparatively small value, but of not one can it be said that it is worthless.

"In his least-prized works there is always to be found considerable talent and unquestionable individuality. It is always, and despite everything, an art which belongs to him personally, and a few chords heard at a distance suffice to leave no doubt as to the author. He is as easily recognized as a flower at night by its peculiar fragrance."

## FANTASIA ON "GREENSLEEVES" — VAUGHAN WILLIAMS.

Now familiar as the melody of the Christmas song, "What Child Is This?" the theme of these variations was coupled in Shakespeare's time with the following lovelorn sentiments:

"Alas! my love, you do me wrong  
 To cast me off discourteously —  
 And I have loved you so long,  
 Delighting in your company.  
 Greensleeves was all my joy,  
 Greensleeves was my delight;  
 Greensleeves was my heart of gold,  
 And who but my Lady Greensleeves?"

## VIOLIN CONCERTO — MENDELSSOHN (1809-1847).

Despite his brilliant powers as composer, Mendelssohn, starting in his twenty-ninth year, worked at this concerto for six years (1838-1844). The result was the most popular of all Violin Concertos.

Its perfection of grace in melody and delicacy of orchestration inspired in an English admirer the remark that Beethoven had written the Adam of violin concertos, and Mendelssohn the Eve.

Here are qualities eminently characteristic of Mendelssohn — melodiousness, fastidious construction, utmost clarity of scoring.

There is good reason for the feeling for the violin's capacities which Mendelssohn shows in his concerto. Although, as a performing musician, he was generally known as a pianist and organist, he was also something of a violinist.

## STARS AND STRIPES FOREVER — SOUSA (1854-1932).

The March King's perfect realization of his theory that "a march should make a man with a wooden leg step out."

A French woman told Sousa that this march made her think of "the American eagle shooting arrows into the aurora borealis."

## Third Children's Concert

WEDNESDAY MORNING, AUGUST 17, at 10:15 o'clock

Arthur Fiedler, Conductor

\*Knightsbridge March ..... Coates

\*Overture to "Orpheus in Hades" ..... Offenbach

\*Fantasia on "Greensleeves" ..... Vaughan Williams

Piano Concerto in D major ..... Haydn

First Movement: Vivace

Soloist: LISA GOLDMAN

Violin Concerto ..... Mendelssohn

Finale: Allegro molto vivace

Played by the combined violins

\*Variations on "Pop Goes the Weasel" ..... Caillet

\*Selection, "Around the World in 80 Days" ..... Young

\*The Stars and Stripes Forever ..... Sousa

The Star-Spangled Banner

The commentator is Harry Ellis Dickson

## LISA GOLDMAN

Now seven years old, Lisa, daughter of Doctor and Mrs. Joseph Goldman of Quincy, began picking out tunes on the piano at three years. A pupil of Leo Litwin for the past twelve months, she has made remarkable progress. Last Spring she played all three movements of the Haydn Concerto with the Quincy Symphony.

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# Boston Symphony Orchestra

CHARLES MUNCH, Music Director

*80th Season, 1960-1961*

## SUBSCRIPTION CONCERTS

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### BOSTON SYMPHONY HALL

24 Friday Afternoon Concerts, Oct. 7 - April 28  
24 Saturday Evening Concerts, Oct. 8 - April 29  
9 Tuesday Evening Concerts, Oct. 11 - April 25  
6 Sunday Afternoon Concerts, Nov. 13 - April 23

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### CAMBRIDGE SANDERS THEATRE

6 Tuesday Evening Concerts  
Oct. 18 - Nov. 15 - Dec. 20  
Jan. 31 - Mar. 14 - April 11

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### NEW YORK CARNEGIE HALL

5 Wednesday Evening Concerts  
Nov. 30 - Jan. 4 - Feb. 15 - Mar. 8 - April 5  
5 Saturday Afternoon Concerts  
Dec. 3 - Jan. 7 - Feb. 18 - Mar. 11 - April 8

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### BROOKLYN ACADEMY OF MUSIC

5 Friday Evening Concerts  
Dec. 2 - Jan. 6 - Feb. 17 - Mar. 10 - April 7  
(For season tickets address: Brooklyn Academy of Music,  
30 Lafayette Avenue, Brooklyn, New York)

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### PROVIDENCE VETERANS MEMORIAL AUDITORIUM

5 Tuesday Evening Concerts  
Nov. 22 - Dec. 13 - Jan. 17 - Feb. 21 - Mar. 28

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Concerts in: Wellesley, Rochester, Syracuse, Corning, Columbus, Detroit,  
Ann Arbor, New Haven (2), Washington (2), Worcester, Rye, Storrs,  
New London, Northampton, Philadelphia, Hartford, Baltimore

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## SUMMER CONCERTS

### BOSTON

SYMPHONY HALL	CHARLES RIVER ESPLANADE
BOSTON POPS ORCHESTRA	FREE OPEN AIR CONCERTS
Concerts through May and June	Three weeks in July and August
ARTHUR FIEDLER, <i>Conductor</i>	

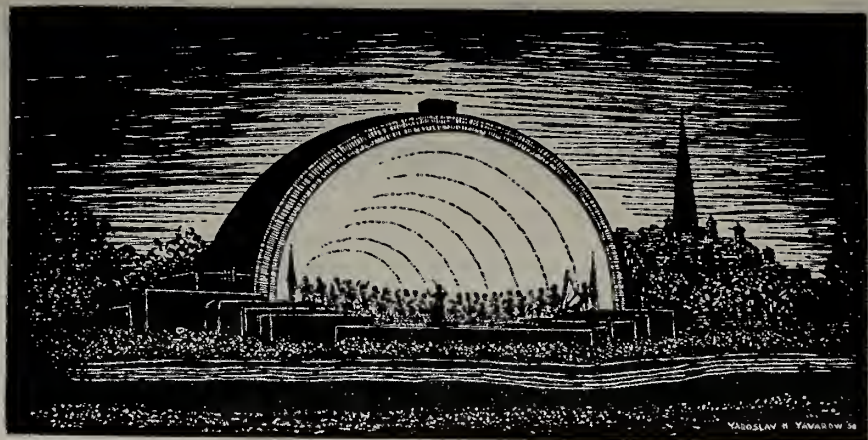
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### LENOX TANGLEWOOD

Berkshire Festival, 1961 — Boston Symphony Orchestra  
CHARLES MUNCH, *Music Director*  
Six weeks beginning July 7

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## SYMPHONY IN C MAJOR ("JUPITER")—MOZART (1756-1791).

The last symphony composed by Mozart, it was nicknamed the "Jupiter" as indicating its supreme qualities among his own forty-nine symphonies, and others known in his time.

## "INVITATION TO THE DANCE" — WEBER-BERLIOZ.

Originally a piano solo by Weber, it was orchestrated by Berlioz to add a ballet episode to the Paris production of "Der Freischütz."

As told by Weber himself, this is the plot of the piece: First appearance of the dancers. The lady's evasive reply. His pressing invitation. Her consent. He begins conversation. Her reply. He speaks with greater warmth. The sympathetic agreement. He addresses her with regard to the dance. Her answer. They take their places. Waiting for the commencement of the dance. The conclusion of the dance, his thanks, her reply, and their retirement.

## CONCERTSTÜCK — WEBER (1786-1826).

The composer himself supplied a detailed story for this Concert Piece. In brief: High in her castle, a lady scans the horizon for her lord, long absent on a Crusade, unheard from. Will she ever see him again? She prays. But to her mind rushes a vision of her knight slain in battle. She swoons. Distant music comes with returning consciousness. Winding through the forest, a procession of returning Crusaders, amid waving banners and rejoicing folk, greets her eyes. Now she sees her knight. She rushes into his arms. "How branches rustle and billows exult with joy — with a thousand voices proclaiming the triumph of love."

## SUITE FROM "CARMEN" — BIZET (1838-1875).

When about to embark on composing this opera of Spanish background, Bizet journeyed no farther than the Library of the Paris Conservatory. There, his studies of Spanish music began, not with listening to its native players, but with writing on a slip of paper, "I request a list of the Spanish songs in the possession of the library."

WEDNESDAY EVENING, AUGUST 17, at 8:30 o'clock

Arthur Fiedler, Conductor

Overture to "The Marriage of Figaro".....Mozart

Symphony in C major ("Jupiter").....Mozart

- I. Allegro vivace
- II. Andante cantabile
- III. Minuet and Trio. Allegretto
- IV. Finale. Allegro molto

The Star-Spangled Banner

Invitation to the Dance.....Weber-Berlioz

Concertstück .....Weber

Soloist: LEO LITWIN

Suite from "Carmen".....Bizet

Prelude—Aragonaise—Intermezzo—Dragoons—Toreadors

LEO LITWIN

It was twenty years ago last season that Leo Litwin made his debut as soloist at the Pops and in the "Rhapsody in Blue." Since then, he has been a favorite pianist of Pops and Esplanade audiences in this number, as well as Weber's "Concertstück," Addinsell's "Warsaw Concerto," and Bath's "Cornish Rhapsody." He gave the first American performances of the two latter compositions.

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HENRY B. CABOT

The Sponsors' announcer is Jack Loring of WHDH-TV.

The Baldwin is the official piano of the Esplanade Concerts

Chairs furnished by Jackson Chairs, Inc.

\*Victor Recording by the Boston Pops Orchestra, Arthur Fiedler, Conductor

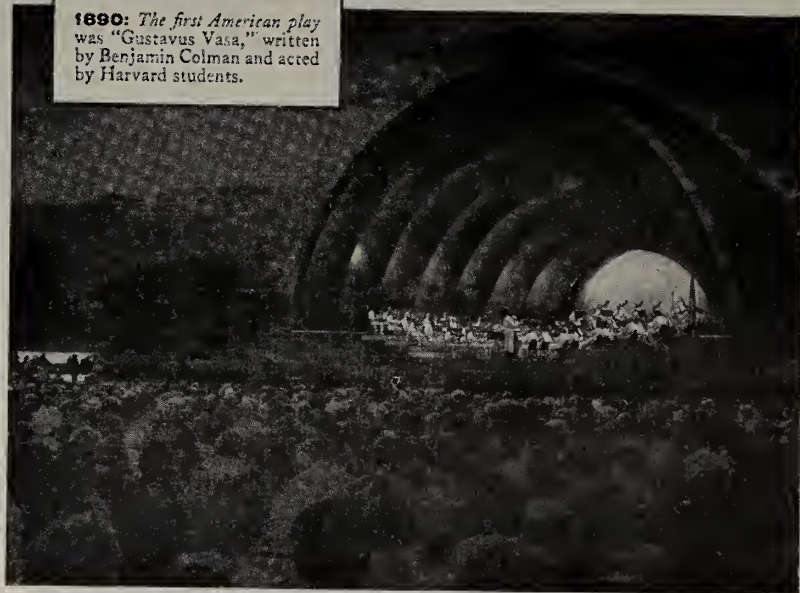
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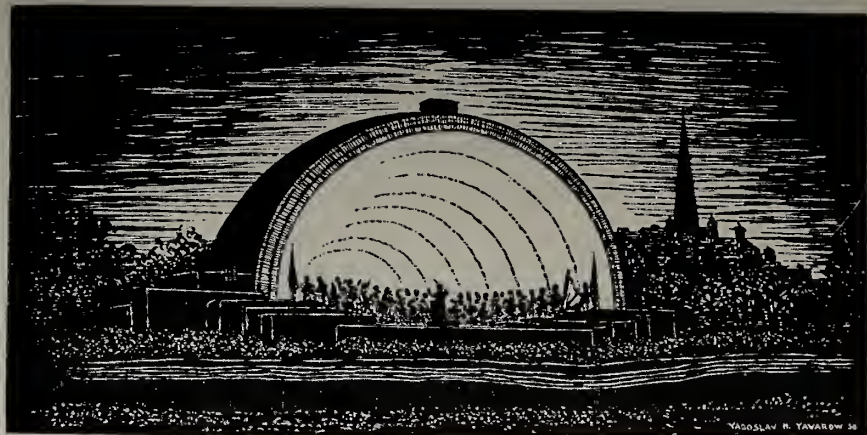
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Thirty-second Season

# Esplanade Concerts

On Storrow Memorial Drive

Arthur Fiedler, Conductor and Founder

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(Except Saturday);

August 15th through 20th

Wednesday mornings at 10:15 to 11:15,

July 6th, 13th, August 17th, 1960

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*—Inscription at doorway of Hatch Memorial Shell.*



## OVERTURE TO "PROMETHEUS" — BEETHOVEN.

This distinguished work is the curtain-raiser for the music which Beethoven wrote for "an heroic-allegorical ballet in two acts," staged in 1801. The composer was then thirty-one. This music belongs to the second of his three periods of production — a period notable for its creativity and flow of ideas. Examples are: the symphonies from the Third to the Eighth, "Fidelio," the Piano Concertos in G and E flat, the Violin Concerto, the "Coriolan" Overture, the "Egmont" music.

## CONCERTO NO. 5 ("EMPEROR") — BEETHOVEN (1770-1827)

As in the case of the "Moonlight" Sonata, and "Pastoral" Symphony, it was someone other than Beethoven who gave the subtitle to this concerto. Why it was dubbed the "Emperor" has aroused many theories. As valid as any is that of the early Boston critic, William Foster Apthorp. According to him, the concerto was called the "Emperor" because of "its grand dimensions and intrinsic splendor." The first and third movements are particularly marked by grandeur.

## SALVATORE SULLO

A scholarship student at the Royal Conservatory of Naples, he was only 15 when he won the Scarlatti Prize. This was a small grand piano by one of Europe's best makers — Bechstein. After further studies with Alfred Cortot in Paris, he concertized extensively in Europe and the United States. He has made many solo appearances at the Pops and Esplanade Concerts.

## RUMANIAN RHAPSODY No. 1 — ENESCO (1881-1955).

Several folk melodies are the basis of the work, which is a free improvisation upon them.

## GEORGES ENESCO.

Born August 7, 1881 on a Rumanian farm near Cordaremi, he died May 4, 1955 in Paris. He had made France his home for more than 50 years. Fame was won by him as concert violinist (he made his start at 7 years), conductor, and teacher. In his teaching capacity he trained Yehudi Menuhin, taught at Harvard and Mannes College of Music. He also was something of a pianist.

As a composer, he gained worldwide popularity with his "Rumanian Rhapsody No. 1," based on Gypsy themes, but he wrote much else.

Among his other works: The opera, "Oedippe," two symphonies, "Symphonie Concertante" (for 'cello and orchestra), orchestral works in smaller forms, three violin sonatas, chamber music, piano pieces, and songs.

THURSDAY EVENING, AUGUST 18, at 8:30 o'clock

Harry Ellis Dickson Conducting

Overture to "Prometheus" ..... Beethoven

Piano Concerto in E flat major, No. 5 (Emperor) Beethoven

I. Allegro

II. Adagio un poco mosso

III. Rondo—Allegro

Soloist: SALVATORE SULLO

The Star-Spangled Banner

\*Voices of Spring, Waltzes ..... Strauss

Rumanian Rhapsody, No. 1 ..... Enesco

## LUDWIG VAN BEETHOVEN

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# Boston Symphony Orchestra

CHARLES MUNCH, Music Director

*80th Season, 1960-1961*

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9 Tuesday Evening Concerts, Oct. 11 - April 25  
6 Sunday Afternoon Concerts, Nov. 13 - April 23

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### CAMBRIDGE SANDERS THEATRE

6 Tuesday Evening Concerts  
Oct. 18 - Nov. 15 - Dec. 20  
Jan. 31 - Mar. 14 - April 11

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5 Friday Evening Concerts  
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Concerts in: Wellesley, Rochester, Syracuse, Corning, Columbus, Detroit,  
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### BOSTON

SYMPHONY HALL	CHARLES RIVER ESPLANADE
BOSTON POPS ORCHESTRA	FREE OPEN AIR CONCERTS
Concerts through May and June	Three weeks in July and August
ARTHUR FIEDLER, <i>Conductor</i>	

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### LENOX TANGLEWOOD

Berkshire Festival, 1961 — Boston Symphony Orchestra  
CHARLES MUNCH, *Music Director*  
Six weeks beginning July 7

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## OVERTURE TO "OBERON" — WEBER.

According to Edward Dent, the English authority on opera, "*Oberon* contains by far the best music that Weber ever wrote: the famous overture transports us at once into the realm of fairy-tale."

## SYMPHONY No. 5, IN C MINOR — BEETHOVEN (1770-1827).

"**T**HUS does fate knock" is the significance which the composer himself attached to the four notes at the beginning, from which he marvelously fashioned the opening movement into one of the most memorable expressions of his genius.

Berlioz says of this masterpiece: "The symphony in C Minor appears to me to be the direct and unmixed product of the genius of its author, the development of his most individual mind. His secret sorrows, his fits of rage or depression, his visions by night, and his dreams of enthusiasm by day, form the subjects of the work; while the forms of both melody and harmony, of rhythm and instrumentation, are as essentially new and original as they are powerful and noble."

## "NUTCRACKER" SUITE — TCHAIKOVSKY.

The story of the Ballet: At a Christmas party, toys are distributed to a family's children and their guests.

Marie somehow prefers to dolls and other gifts a fancifully designed nutcracker. When the boys break it, she treats it like an injured child, putting it to bed and rocking it to sleep under the Christmas tree. Sleepless herself, she steals downstairs to see if her patient is all right. Midnight strikes, and the toys, honeycake dolls and the nutcracker come to life. The Mouse King and his army attack them, as they rally under the leadership of Nutcracker. They are on the brink of defeat, when Marie slays the Mouse King with her slipper. Instantly Nutcracker becomes a handsome prince.

He spirits Marie away to his realm, which is the Kingdom of Sweets and Tidbits, in the Jam Mountain region, ruled by the Sugarplum Fairy. There Marie is entertained by the dancing of the inhabitants, to the music which forms most of the sections of the concert suite.

## MARCHE SLAVE (Slavic — not Slave — March) — TCHAIKOVSKY.

Written in 1876 (four years before the Overture, 1812), this march was first played at a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, "Come, My Dearest, Why So Sad This Morning?" The second principal theme is, of course, Alexis Lvov's hymn, "God Preserve the Czar," composed at the command of Nicholas I, in 1833, and ordered by him to be adopted by the Army.

## CLOSING PROGRAM

SATURDAY EVENING, AUGUST 20, at 8:30 o'clock

Arthur Fiedler, Conductor

\*Overture to "Oberon" ..... Weber

Symphony No. 5, in C minor, Op. 67 ..... Beethoven

- I. Allegro con brio
- II. Andante con moto
- III. Allegro; Trio
- IV. Allegro

## The Star-Spangled Banner

\*Suite from "The Nutcracker" ..... Tchaikovsky

Ouverture Miniature—Marche—Danse de la Fée—Dragée—Trépak—  
Danse Arabe—Danse Chinoise—Danse des Mirlitons—  
Valse des Fleurs

\*Marche Slave ..... Tchaikovsky

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